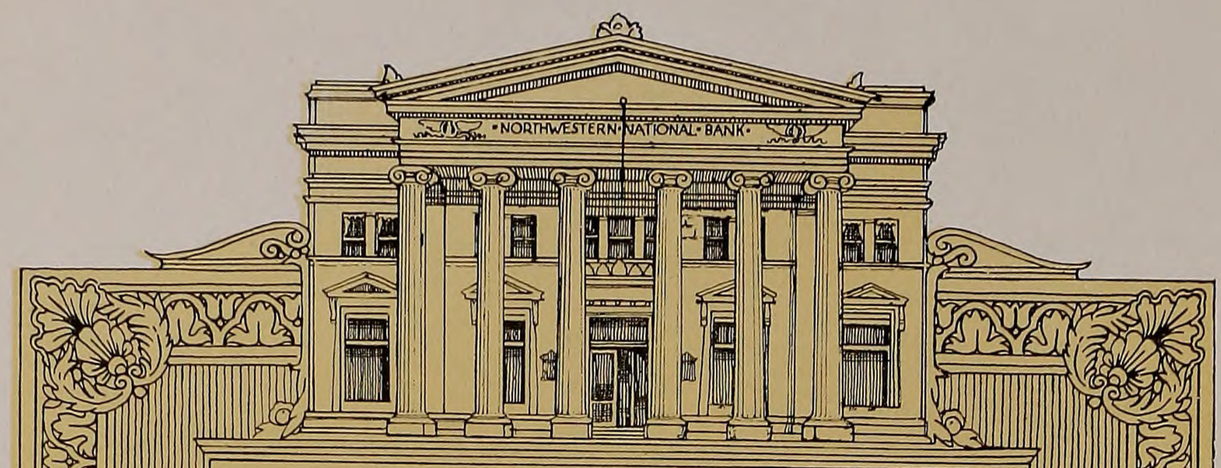
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Thirteenth Season
1915 - 1916

Eleventh Evening Concert
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Friday, March 17, 1916



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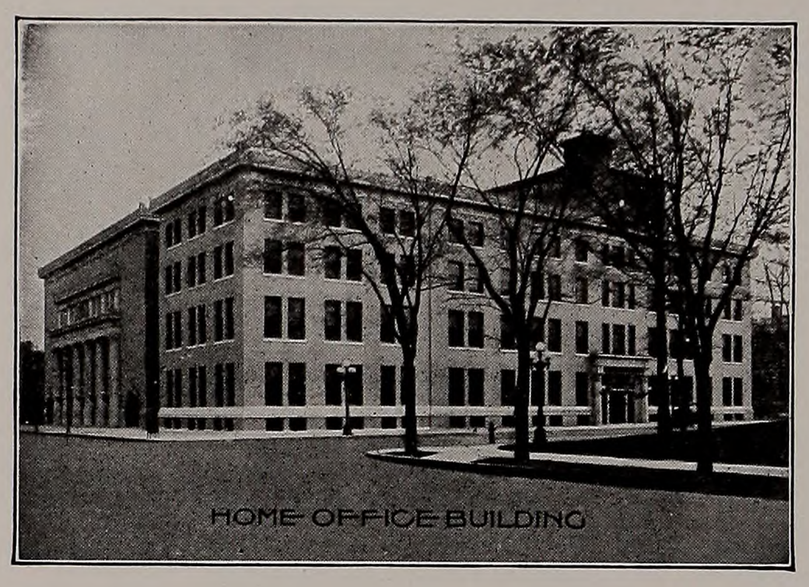
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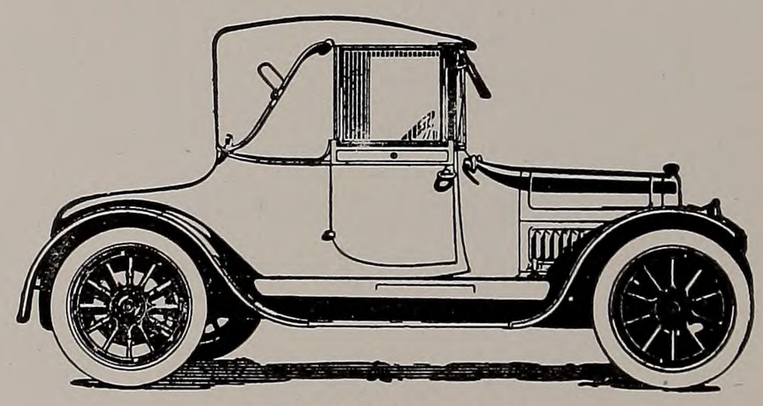
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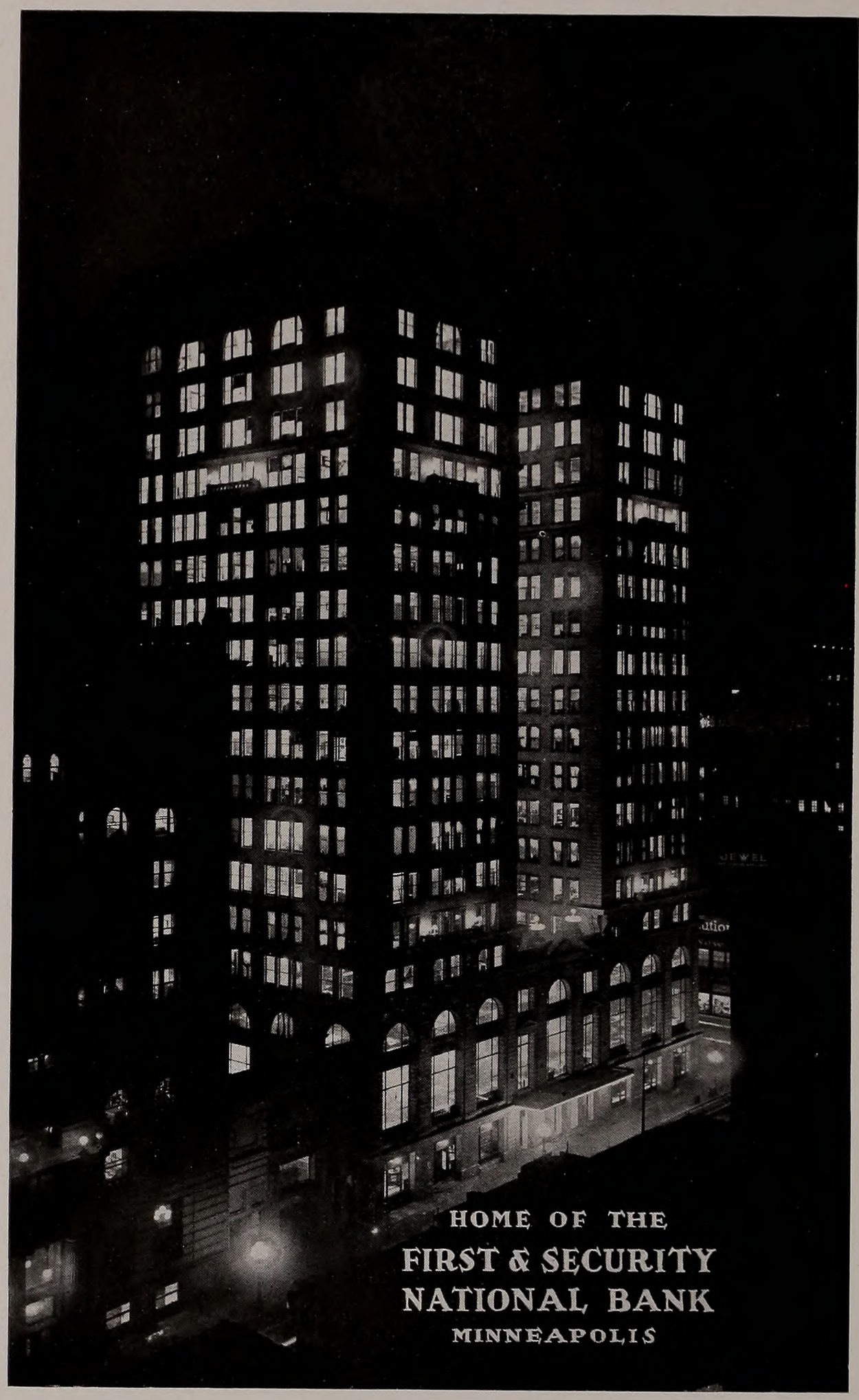
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ELEVENTH SYMPHONY CONCERT

Friday Evening, March 17, 1916, at 8:15

Soloist: KATHLEEN PARLOW, Violinist

PROGRAM

1 *Overture, "Prince Hal," Op. 31 . . . . *Smith*

2 Symphony No. 1, in E minor . . . *Sibelius*

I Andante ma non troppo—Allegro energico

II Andante (ma non troppo lento)

III Scherzo: Allegro

IV Finale (Quasi una Fantasia)

INTERMISSION

3 Concerto for Violin and Orchestra No. 1, in G minor, Op. 26 *Bruch*

I Prelude: Allegro moderato

II Adagio

III Finale: Allegro energico

4 Two Nocturnes . . . . . *Debussy*

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The evening concerts commence at exactly fifteen minutes after eight o'clock, when the doors will be closed and no one admitted until after the number is finished.

Those who wish to leave before the end of the concert are requested to do so in an interval between numbers.

Electric Bells will ring throughout the building three minutes before the end of the intermission.

Advance Programs on Pages 27, 29 and 31

FINAL FRIDAY EVENING CONCERT of the Season, March 31. See page 27

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Program Notes

1 Overture, "Prince Hal," Op. 31 — *David Stanley Smith* (1877-)

Responding to a request from the editor of these programs, the composer kindly furnished the following information concerning his overture which has its first Minneapolis performance this evening:

"'Prince Hal' is a straightforward composition of the robust type, and, as its title indicates, is meant to be a sort of musical portrait of Shakespeare's Prince as he is delineated in 'Henry IV.' He is the somewhat wayward, good-humored friend of Falstaff; but the composer has sought to put emphasis upon the quality of kingliness and responsibility which even in his youthful days asserted itself with sufficient force to keep him raised above the level of his dissolute associates. To this extent the overture is programmatic music, but it aims to interest as a piece of pure music rather than as an attempt at delineation.

"The work was composed in 1911, and received its first performance at a concert of the New Haven Orchestra in December of the following year, the composer conducting. The score is dedicated to William Lyon Phelps of the Yale faculty and has been published by Schirmer."

On the fly leaf of the score the following motto is printed:

". . . and my thrice puissant liege
Is in the very May-morn of his youth,
Ripe for exploits and mighty enterprise."

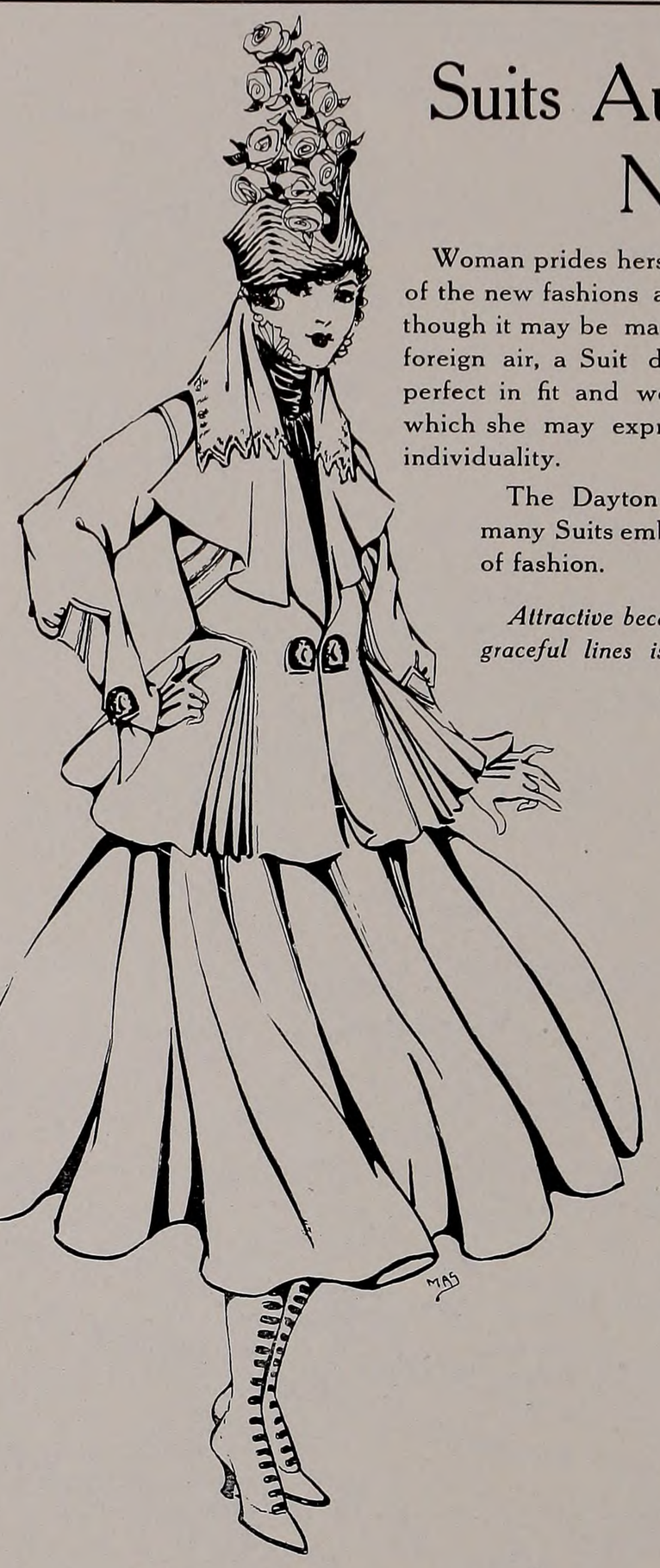
"This motto," writes Mr. Smith, "serves to warn the listener against expecting a rollicking humoresque."

"Analysis reveals three themes. The first is a severely diatonic melody in fast time, announced by horns and celli (D major, 6-8 time). Falstaffian influences appear in the short second subject (F-sharp minor, 2-4 time) for wind instruments. A vigorous march-like section immediately follows this.

"The free fantasy portion of the overture is made entirely of polyphonic rhythmic elaboration of *motivi* from the principal subject."

The overture is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, two trumpets, three trombones, tuba, timpani, small drum, cymbals, triangle, Glockenspiel, harp and strings.

David Stanley Smith is assistant professor of musical theory at Yale University. From this institution he graduated in 1900 with the degree of Bachelor of Arts, and three years later he obtained that of Bachelor of Music. In the interim he spent two years in London, Munich and Paris. Most of his musical training was received during his college course from Horatio Parker, Professor of the Theory of Music at Yale University. His compositions in the larger forms which have been given public performance comprise the following: Concert Overture, Op. 1; "Ode for Commencement Day," for male chorus and orchestra, Op. 4 (given at the Yale Commencement, 1900); "Prelude, Choral and Fugue," for orchestra and organ, Op. 10; "Overture Joyeuse," Op. 11; "L'Allegro and Il Penseroso," for orchestra; "Allegro giocoso," for orchestra; Trio in G major, Op. 16; "The Fallen Star," for chorus and orchestra (Paderewski Prize Composition 1909); String Quartet, in E minor, Op. 19; "Symphonic Ballad," for orchestra, Op. 24. Mr. Smith's more recent works com-



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2 Symphony No. 1, E minor — *Jean Sibelius* (1865-)

The unfailing high quality of the Finnish composer, Sibelius's musical output has secured him a prominent position among modern composers and he is adding lustre to the fame of his native land. Though he shows the modern predilection for program music, his compositions never ignore the basic principles of organic symmetry and rhythmic law; they are thus firmly anchored to the established canons of tonal beauty and truth, however far from rigid conventions the composer may be led by his independent and free-winged genius.

Sibelius was educated for the law, but was gradually led away from this stern mistress by the Muse of Music. He took up the violin with Wegelius in Helsingfors in 1885, studied counterpoint with Albert Becker in Berlin in 1889 and 1890, and with Karl Goldmark in Vienna in 1891. He then returned to Helsingfors, where he has since resided. Sibelius first attracted world-wide attention through his Kullero Symphony and the tone-poems, "Swan of Tuonela" and "Leminkainen," based upon the Kullero myths of Finland. Rosa Newmarch, in her "Jean Sibelius, a Finnish Composer," writes:

"From its earliest origin the folk music of the Finnish seems to have been penetrated with melancholy. The Kanteletar, a collection of lyrics which followed the Kalevaler, contains one which gives the keynote to the national music of Finland:

> "'The Kantele of care is carved,
> Formed of saddening sorrows only;
> Of hard times its arch is fashioned.
> And its wood of evil chances.
> All the strings of sorrow twisted,
> All the screws of adverse fortunes;
> Therefore Kantele can never
> Ring with gay and giddy music.
> Hence this harp lacks happy ditties,
> Cannot sound in cheerful measures,
> As it is of care constructed,
> Formed of saddening sorrows only.'

"These lines," continues Miss Newmarch, "indicate the prevailing mood of the future music of Finland. That the Finns still live as close to nature as their ancestors is evident from their literature, which reflects innumerable pictures of the land of granite rock and many-tinted moorlands; of long sweeps of melancholy pews and ranges of hills clothed with dark pine forests; the whole enclosed in a silver network of flashing waters—the gleam and shimmer of more than a thousand lakes. The solitude and silence, the familiar landscape, the love of home and country—we find all these in the poetry of Runeberg and Tavaststverna, in the paintings of Munsterhelm, Westerholm and Jaernefeldt, and in the music of Sibelius."

The E minor symphony, played this evening, was written in 1899 and published in 1902. It was first performed by the Minneapolis Symphony Orchestra on Friday evening, December 9th, 1910.

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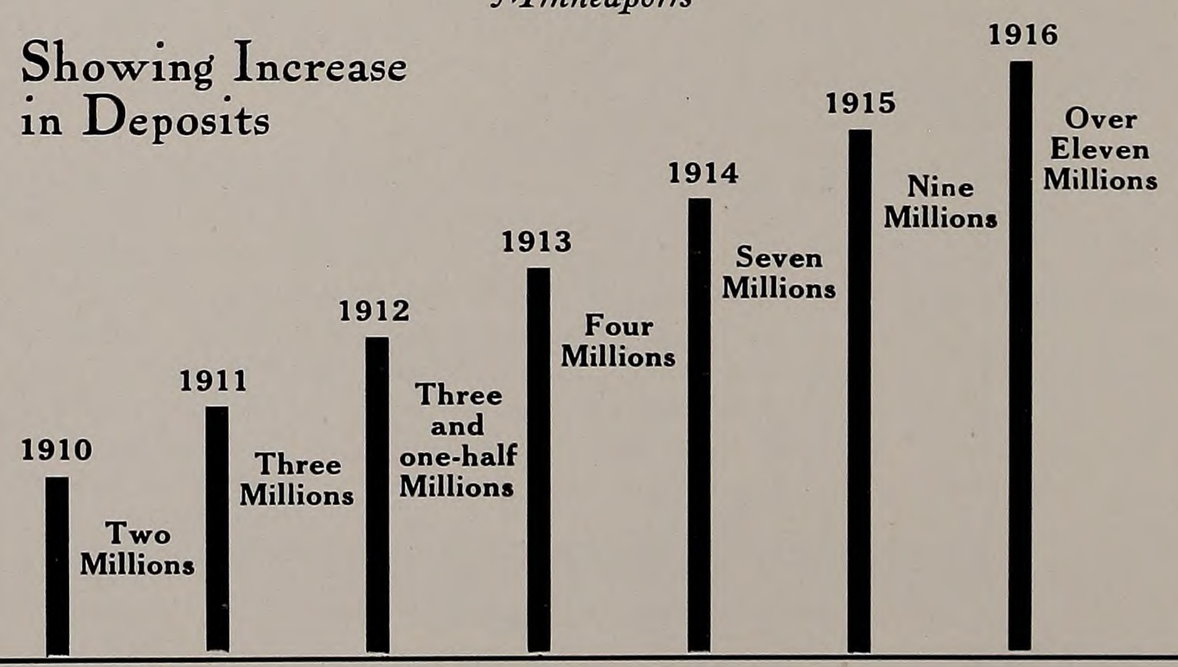
Seven Prosperous Years

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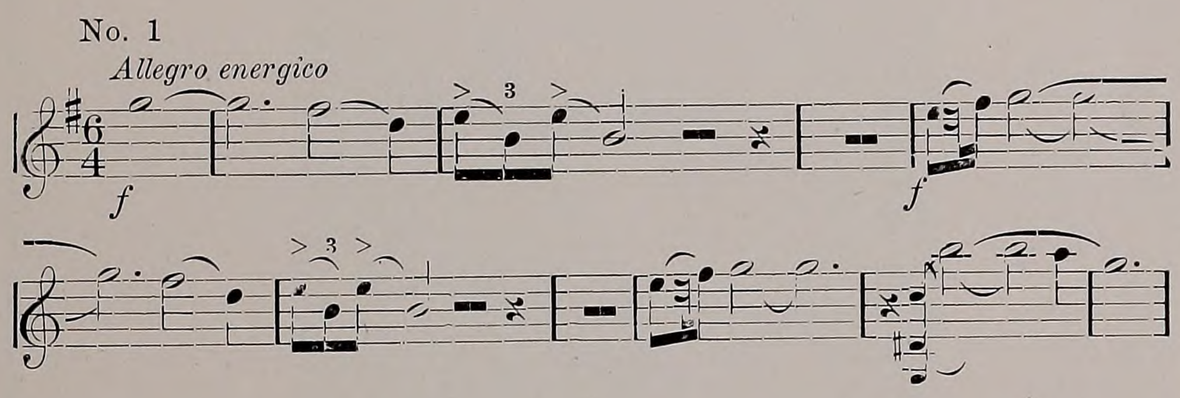
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FIRST MOVEMENT.
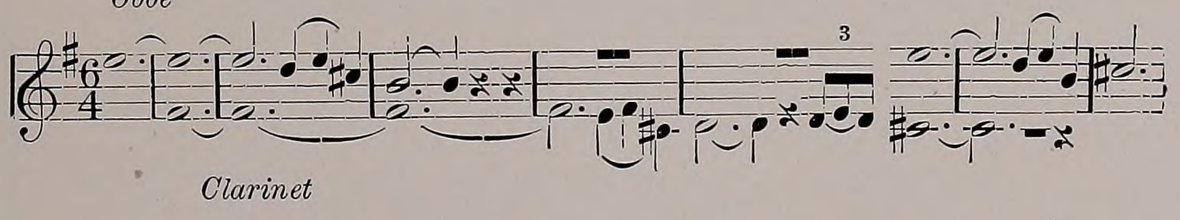
Sibelius opens his first symphony curiously. but very effectively, with the solo clarinet voicing a long-spun monody which soars above the swelling and diminishing rumble of the timpani. Close attention should be given to this figure, as it is an important strand in the weaving of the symphonic fabric, returning often in other instruments and in varied forms. It leads presently to the resolute principal theme of the first movement, *Allegro energico,* E minor, 6-4 time, stated by the first violins over somewhat imitative material in the other strings.

No. 1



Immediately following are a number of related developments which mount through a general *crescendo* to a crashing climax, dropping suddenly to a whispered rustling in the violins and violas. Now the flute softly begins a subsidiary theme above sustained chords in the harp; a theme which will be recognized as closely related to the opening clarinet monody. This elfin figure leads quickly to the tranquil second theme, given out by the woodwinds over pulsating chords in the strings,

No. 2



which proceeds, through amplified tonal effects and accelerated tempo, to another climax, terminating the first part of the movement. The free-fantasia which follows runs mainly along the lines laid out by the opening clarinet monody, interwoven with allusions to the first and second themes, delicately and variously suggested, bringing us at last to the recapitulation, introduced by the woodwinds' partial restatement of the resolute first theme which, however, is only an expectant beginning, "evaporating straightway into downward chromatic sighs over ascending, billowy passages in the deeper strings." Presently another *crescendo* occurs and leads to a mighty and sudden climax, following which a general *diminuendo* prepares the way for the return of the tranquil second theme, a third climax bringing the movement to a majestic and somber conclusion.

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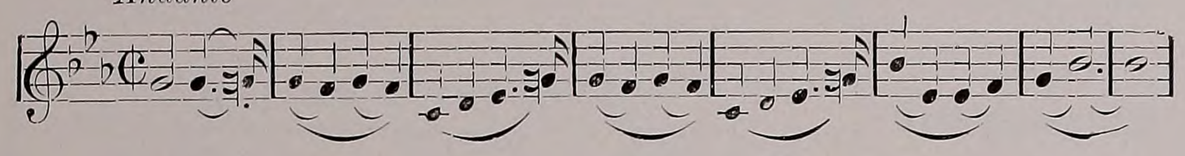
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SECOND MOVEMENT.

The second movement, *Andante* (*ma non troppo lento*), E flat major, 2-2 time, begins with a simple melody for the muted violins and cellos, which opens out slowly over a sustained organ-point on E flat in the basses.

No. 3
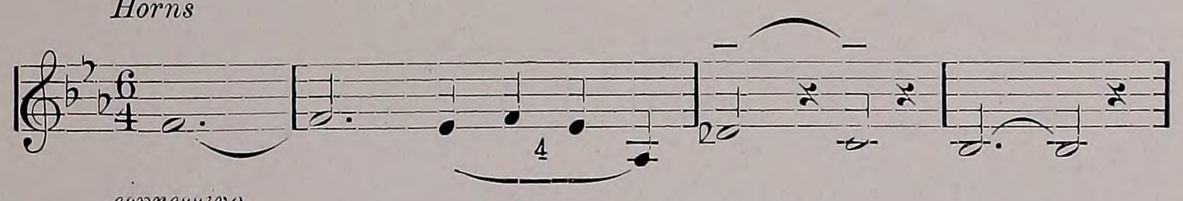
Andante



A sharply contrasted theme, *Un poco meno andante*, G minor, is soon introduced by the solo bassoon, joined by other wood-winds. This theme, however, proves to be merely subsidiary to the development of the opening theme, which is soon resumed and continues until the key changes to A flat major, *molto tranquillo*, 6-4 time, the horns announcing a very expressive subject over running harp *arpeggios* and rippling string enforcements.

No. 4

Horns



espressivo
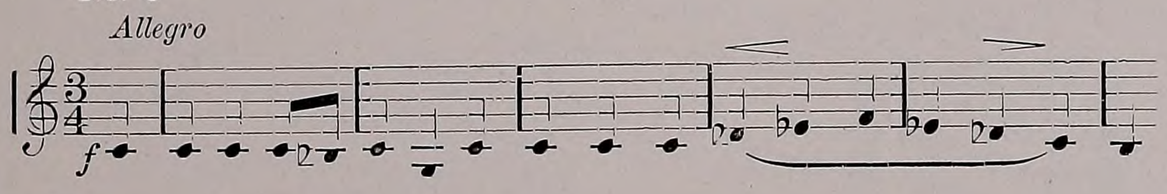
The development continues through simple but effective handling of all the material thus far stated, mounting at last to a long climax which subsides rather suddenly to a terminal passage similar to that which opened the movement.

THIRD MOVEMENT.

The Scherzo is brightly and ingeniously constructed on the lines indicated by its title. It possesses the form and temper of the conventional scherzo movement with which Beethoven in his symphonies replaced the minuet of Haydn and Mozart, and includes the customary three sections. The first part consists of capricious treatment of the following vivacious material:

No. 5

Allegro



The middle section, *Lento, ma non troppo*, E major, is in contrasting style and of more sustained character. Lastly comes a considerably modified and condensed repetition of the first part.

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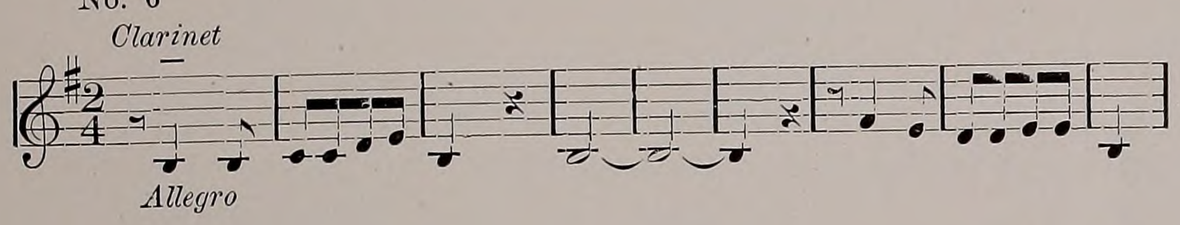
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FOURTH MOVEMENT.

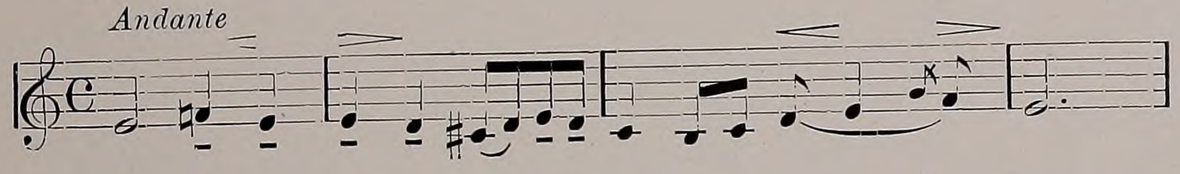
The rhapsodical introduction to the last movement is founded upon the solo clarinet monody with which the symphony opens. As in the first movement it is here found leading up to the main body of the finale which begins, *Allegro molto,* E minor, 2-4 time, with a statement of its sometwhat droll first theme by the wood-winds, over a sustained roll of the timpani.

No. 6



A spirited development of this subject and its derivatives follows, culminating in a *fortissimo* climax—a resolute flourish of the violins leading to the entrance—*cantabile e expressivo*—of the broad and melodic second theme, *Andante assai,* C major, 4-4 time, by all the violins on the G string.

No. 7



Presently the primary 2-4 movement returns and a prolonged and elaborate development is begun which is almost fugal in form and uses the first theme for its base. This is pushed rapidly to a tremendous climax, the tumult of which suddenly subsides to give prominence again to the solo clarinet. Another fine climax follows, after which the symphony comes to a pompous and grandiose conclusion.

3 Concerto for Violin and Orchestra No. 1, in G minor, Op. 26

Max Bruch
(1838-)

Max Bruch wrote in all four concertos for the violin with orchestra, of which the first, played tonight, is the best known and most popular. Concerning the work and its composer Philip H. Goepp writes: "Max Bruch, born in Cologne, in 1838, has a very special position of his own among German composers; for he shows little kinship with either of the two dominant schools of his period of activity, of Brahms and of Wagner. Yet his music has struck a true chord of modern feeling. He stands an eminent type of the best German secular choice writing, notably in such cantatas as 'Odysseus' and Schiller's 'Lay of the Bell'; but his true artistic success has been no less in pure instrumental works, above all in his violin concertos."

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The first movement of the G minor Concerto seems in a certain Hellenic mood, with a touch of austerity in the intervals, the strong Iambic thud of rhythm presently merging into a more Gothic vein of melody and feeling, where the subtly restrained, merely suggested tenderness, is almost more moving than the freer expression in the following *Andante.*

The test of a symphony is often said to lie in the slow movement. This is no less true of a sonata or a concerto. In a sense, *Allegros* are mere bustle and preparation of a kind of rear procession for the sovereign melody of the *Adagio.* The great *Adagios* are the mark and evidence of the masters, from Bach to Brahms. We love our "masters" mainly for the glorious expressive melodies they have given us. There is no doubt that Max Bruch wrote in the middle of his G minor Concerto one of the great melodies of the nineteenth century; it has that rare virtue, the poise and temper of the true *Adagio* with an immediate appeal that needs no interpretation. With the reserve, one of the striking traits of the whole work, the full beauty does not emerge until the answer, so that the main tune seems a kind of prelude. The organic unity of the whole composition is shown in a touch of the *Adagio* the likeness of the second theme to the former Iambic trip (of the first *Allegro*), though it is transformed in modern feeling. As in every great concert, we must listen more to the orchestra than to the soloist.

The essential role of the lovely strain is felt in the way it prevails throughout the *Adagio.* It comes in answer to the second as well as to the first melody. It forms the meat of the discussion, with counterpoint of the voices on the different parts of the melody. It is the heart of the overpowering climax, still with a touch of *canon* between violin and orchestra, beautifully relieved by the second melody, and ending gently with a final song of the first.

The final *Allegro* (*energico*) is cast in the traditional spirit of the dance, a kind of broad Spanish rhythm *alla breve.* The second melody, in more even pace, has an expressive answer. It is likewise treated on its second entrance, in the manner of the *canon.*

4 Two Nocturnes

Claude Debussy
(1862-)

"Nuages" (Clouds")
"Fetes" ("Festivals")

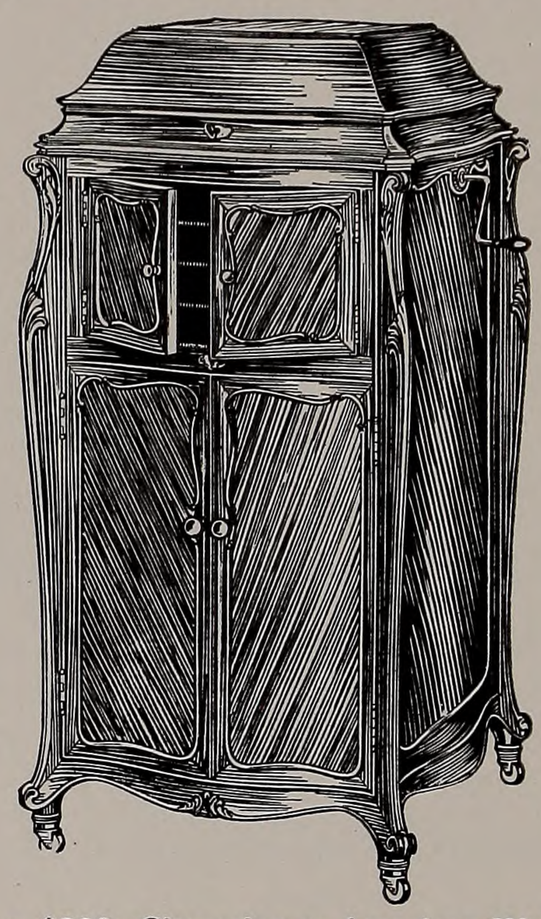
The Debussy compositions played this evening are the first two of a suite of three nocturnes for orchestra. The third of this suite, "Sirenes," is for orchestra with a chorus of female voices. The three numbers were composed in 1897-99 and were first performed at Paris, by the Lamoureux Orchestra in 1901. In this country the first performance took place at a Chickering "Production" Concert, in Boston, February 10, 1904. The "Festivals," the only one of the three numbers previously played by the Orchestra here, was given at the Friday evening concert of February 18, 1909, during the seventh season.

With reference to the above two numbers, Philip Hale writes: "The composer furnished a program for the suite: at least this program is attributed to him. Some who are not wholly in sympathy with what they loosely call "the modern movement" may think that the program itself needs elucidation. Debussy's peculiar forms of expression in prose are not easily Englished, and it is well nigh impossible to reproduce certain shades of meaning.

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"'Clouds': the unchangeable appearance of the sky, with the slow and solemn march of clouds dissolving in a gray agony tinted with white."

"'Festivals': movement, rhythm dancing in the atmosphere, with bursts of brusque light. There is also the episode of a procession (a dazzling and wholly idealistic vision) passing through the festival and blended with it: but the main idea and substance obstinately remain,—always the festival and its blended music,—luminous dust participating in the universal rhythm of all things."

The Nocturnes are scored as follows:

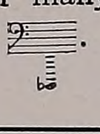
"Clouds." Two flutes, two oboes, English horn, two clarinets, three bassoons, four horns, timpani, harp and strings. The movement begins *Modere,* 6-4 time.

"Festivals." Three flutes, two oboes, English horn, two clarinets, three bassoons, four horns, three trumpets, three trombones, tuba, timpani, cymbals, snare drum, harp and strings. The tempo indicated is *Anime et tres rhythme,* 4-4 time.

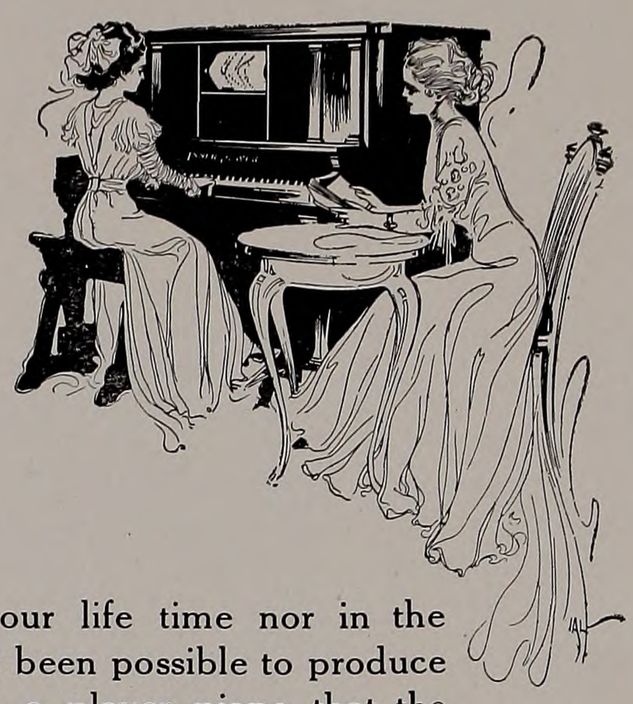


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Friday Evening, March 31, 1916, at 8:15

Soloist: JULIA CULP, Contralto

Program

1 Prelude, Choral and Fugue . . . *Bach-Abert*

2 "Adelaide," Song with Orchestra . . . *Beethoven*
(Orchestration by Schoenberg)

3 Symphony in C major ("Jupiter") . . . *Mozart*

INTERMISSION

4 Songs with Piano

a Japanese Death Song . . . *Earl Cranston Sharp*

b "Passing By" . . . . *Edward Purcell*

c "I Heard a Cry" . . . . *Wm. A. Fischer*

d "I've Been Roaming" . . . *Old English*

5 Suite for Orchestra, Op. 19 . . . *Dohnanyi*

Program Subject to Change

Tickets, $2.00, $1.50, $1.00.
Seat Sale opens Monday, March 27, at 9 a. m.
Ticket Office at the Cable Piano Co., Nicollet at Eighth



JULIA CULP, Contralto

Soloist at the

FINAL SYMPHONY CONCERT

Julia Culp was born at Groningen, Holland, in 1881. She at first studied the violin and appeared as a prodigy in Holland, but when she was fourteen, her voice was thought to be remarkable, and she studied singing at the Amsterdam Conservatory and afterwards with Etelka Gerster in Berlin. Her musical education was provided for by the Queen Mother of Holland who had become deeply interested in the talent of the gifted girl.

Since her debut as a singer, in 1901, She has appeared in the principal cities of Holland, Germany, Austria, Belgium, France, England, Italy, Russia, Norway, Denmark, Sweden and Spain. Her first appearance in this country occured at New York, January 10, 1913.

The forthcoming will be her first appearance as soloist with the Orchestra in Minneapolis.

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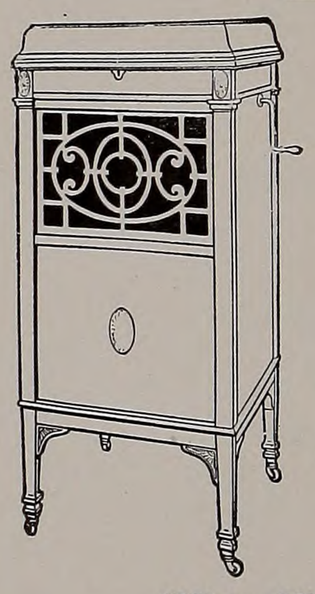
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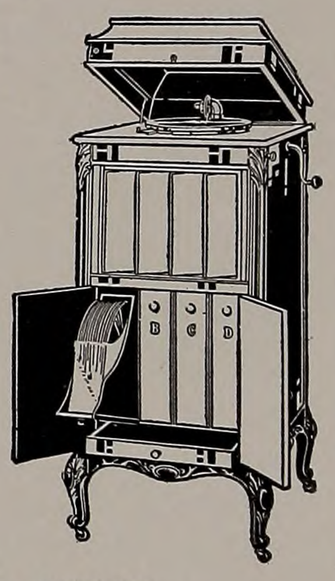
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The Minneapolis Symphony Orchestra

EMIL OBERHOFFER, Conductor



Eighteenth Popular Concert

Sunday Afternoon, March 19, 1916, at 3:30

Soloist: CORNELIUS VAN VLIET, Violoncellist

Program

1	March of the Dwarfs, from Ballet "Laurin"	*Moszkowski*
2	Overture—"In Springtime"	*Goldmark*
3	"Angelus," from Symphony No. 3	*Hadley*
4	Variations on a Rococo Theme, for Violoncello and Orchestra	*Tschaikowsky*
5	*Ballet Suite, from "Prince Igor"	*Borodin*
6	Two Melodies for String Orchestra a Heartwounds b Spring	*Grieg*
7	Symphonic Poem: "The River Moldau"	*Smetana*

*First time at these concerts

Program Subject to Change



Ninteenth Popular Concert

Sunday Afternoon, March 26, 1916, at 3:30

Soloist: ALMA PETERSON, Soprano

Program

1	Overture to "William Tell"	*Rossini*
2	**Symphony in D minor**	***Cesar Franck***
3	Michaela's Aria, from "Carmen"	*Bizet*
4	*"Le Bal de Beatrice d'Este," Suite for Wind Instruments, Harp and Piano	*Hahn*
5	a Mock Morris	*Grainger*
	b "Shepherd's Hey," Morris Dance	*Grainger*
6	Aria—"One Fine Day," from "Madam Butterfly"	*Puccini*
7	Three Hungarian Dances	*Brahms*

*First Time in Minneapolis.

Program Subject to Change

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Alva Wilson, Manager — February 28, 1915

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WALTER DAMROSCH, Conductor

Soloist

JOSEF HOFMANN

World Famed Pianist

Minneapolis Auditorium

Monday Evening, March 27th

Program

1 Symphony in G minor — *Kalinnikow*

I Allegro moderato

II Andante commodamente

III Scherzo. Allegro non troppo

IV Finale. Allegro moderato

2 L'Apres midi d'un Faune — *Debussy*

3 Concerto for Piano with Orchestra, in A minor — *Schumann*

I Allegro affettuoso

II Intermezzo. Andantino gracioso

III Allegro vivace

Mr. Hofmann

4 British Folksongs and Dances — *Grainger*

a Molly on the Shore

b Irish Tune

c Shepherd's Hey

(Steinway Piano is used)

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